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Avesta, the Hebrew Psalms, the old Salian chants, and the Scandinavia Eddas. Next came the age of heroes and hero-worship, and the development of epic verse. With the progress of civilization and political freedom, and the intergrowth of social and domestic life, lyric poetry sprang up, and last of all the drama. Thus out of the amorphous material of rude hieratic songs arose the three generic forms of poetry; as in the hollow tree we find the germ of the classic temple, and in the rough, Arcadian stone trace the origin of the beautiful Phidian statue. To the perfection of the drama each of the lower arts contributes its highest results; the symmetry of architecture, the gracefulness of plastic beauty, the vividness of color, and the sweet soul of melody, combined and enlivened by action, blend in harmonious whole. Painting is no longer mute and motionless:—

"Verse ceases to be airy thought,
And sculpture to be dumb."
[To be continued.]

MUSICAL GOSSIP.

Chorley—*London Athenæum*—usually has sharp and spicy comments upon musical affairs, and in that journal for October 27th he gets off several keen cuts, alternated pleasantly with hearty commendation, *Ex Gra.*

"Gounod's special felicity in 'curtain tunes,' or act preludes, was never more clearly to be recognized than in his *Entr'acte* from 'Colombe,' one of the most dainty orchestral movements ever performed at the Crystal Palace, as given there October 20th. The song given by Mr. Cummings from that opera is less to our liking."

Passing unnoticed that magnificent band's performance of Beethoven's "Eroica," which other critics highly laud for surpassing excellence, he breaks out upon his protégé, A. S. Sullivan's new overture, "The Sapphire Necklace," performed in the same concert and favorably received at his benefit concert on its first hearing, thus ecstatically: "A bright melodious provocative prelude, if there ever was such a thing. The *coda* produces an effect potent enough to make the 'forcible feebleness' of modern transcendentalism bite their nails to the quick without hope of equalling it, as unforced as clear." He admits that Julia Elton, who sang there, promises well as a contralto, and considers the steady growth of musical interest in England was never more transparently displayed and illustrated than at the Crystal Palace, where, in deference to prevailing taste, ballad concerts are now frequently given, and he rejoices to notice the introduction of that style of music into Mellon's Promenade Concerts, believing glees, ballads, &c., to be just as much loved now, as when Arne, Hook, Stevens, Danby, Cooke, and Webbe, poured out their popular songs and glees. While recording his love for such music, he slaps hard the frippery and formalities prevalent in church music as now fashionable. There are, however, serious obstacles to rapid progress in that style of concert performance, he says, because all the good professional ballad singers in England can be counted upon ten fingers, and denounces the unmitigated trash set to music by writers of that style of harmony, and the heroic disregard of our vocalists as to whether the words of their songs, &c., be audible or not. He says A. S. Sullivan will set a new series of songs to words by England's Poet Laureate.

Frederick Clay is reported to be disgusted with poor results in writing English opera, and determined to seek better fortune in composing an Italian one for Milan's special delectation, to words by Piave, who has become very celebrated for libretto manufacture, since Verdi brought him so prominently and favorably into notice by setting his libretti for several recent operas.

Il Trovatore, a rather queer, unreliable, Italian musical paper, asserts that Rossini has agreed to write a comic opera for Parisian dilettanti, which is to be called "Il Cavallo di Troja," and the *London Orchestra* asserts Gounod's "Romeo and Juliet" to be finished, having seen a copy of it. Parisian *on dits* give Capoul the savagely disputed role of Romeo, in that work.

H. F. Chorley, in compassion to rhymesters for songs, &c., will soon publish a large collection of new and old rhymes adapted to musical setting, from which they can select fitting ones—a very kind and most considerate act, on his part.

Some enterprising publisher here should instantly transfer such a precious vocabulary to American print, and thus enable those who sadly need such aid, in manufacturing words for songs to regard fitness and common sense.

Mme. Vilda, from Gye's opera, is engaged for twelve performances of "Norma" at Venice's restored opera. It will be remembered, doubtless, that "Norma" was her *cheval de bataille* in London opera, and her popularity assured in that opera by free and startling use of strong *crescendo* and *trillo*.

Fetis and Berlioz palaver each other in the sweetest imaginable style about reproducing "Alceste" in *L'Académie*.

Paris' grand Conservatoire will give a double set of concerts this winter, and so that city with Padeloup and his rival concert givers to aid, and the Conservatoire will surely have concert music enough.

Le Lyrique's management seems to hold the winning cards for attraction in "Don Juan" with taking incidentals, and so great is the latest recorded furore toward that naughty opera, that five hundred persons were turned away in one single night of its performance there, because even "standing room only" could not be found for them.

Gye, *on dit*, meditates producing Pinsuti's new opera—"Il Mercante di Venezia"—a title which squints hard at Shakespeare's play, at Covent Garden Opera House next summer.

Chorley demurs to Borghi-Mamo personating "Saffo" at Madrid's opera, as she is so unlovely and "Saffo" is fabled as *bellissima*. He says Liverpool's new theatre opened under great excitement—from curiosity—but all were fully satisfied with it in all respects, being found handsome, commodious, and well ventilated, and even those who paid \$30 for a ticket expressed delight.

La France Musicale has a very elaborate article upon high C from tenors, in which the great exemplars of that awful height are considered with enthusiastic admiration of Nourrit, who is by many others, even now, adjudged the best dramatic tenor this century has known.

L'Académie ran one week late in October, three operas, one being "Alceste," the others "L'Africaine" and "Don Juan." Berlioz indited to Mlle. Battu his congratulations upon her performance of "Alceste," with adulatory comments, and so crushed out all dissentient opinion in journals.

Verdi's "Carlos" will probably be given early next month, as the rehearsals of it progress remarkably well under Verdi's urging forward.

Montaubry is highly praised for his tenor in "Le Voyage en Chine" at *L'Opera Comique*, where that opera runs strong in popularity. He is said to have made once a creditable essay upon "Zampa," a role in which Roger is excellent. Mathilde Dupuy also obtained great success in "The Voyage in China," and is praised as the young and beautiful cantatrice, by critics.

La France Musicale contradicts *on dits* about Bagier's extra season during the exposition and his giving certain operas so named. It also denies Adelina Patti the claimed equality of excellence in "Semiramide," "Desdemona" and "Giulietta," with that conceded to her in "Crispino," "Don Pasquale" and "La Sonnambula,"

putting her rank in opera, as class artist, not a prima donna assoluta, for which she has neither the grand style or needful intelligence. Bold man that. Mlle. Vitali, her eminent rival, has been engaged at Les Italiens for one month, after which she has a magnificent engagement at Barcelona's opera, and in April will again try conclusions with Patti at Bagier's opera in Paris.

All over France operatic and concert performances are giving, to aid sufferers by recent disastrous inundations. Good results are obtained.

Brussels' Monnaie Theatre gave last month two operatic performances, "Masaniello" and "Roland a Roncevaux," to honor military guests both foreign and domestic, with immense *eclat*.

Many lyric artists for New Orleans opera, drowned in the Evening Star, are honorably mentioned in Parisian journals.

Berlioz made a raid upon Vienna with his "la Damnation de Faust" after launching "Alceste" in Paris.

At the examination of candidates for Paris' Conservatoire, of 119 young men, only 18 were admitted to its sacred precincts, and of 97 women, but 19 were received into those charmed walls. A young baritone from Marseilles waked up the judges in marvellous style, by his wonderful voice.

La France Musicale exultingly records a great concession made by Le Conservatoire, in admitting certain amateurs to its performances.

St. Sulpice's grand organ as played by Lefebure-Wely at Thouvenel's funeral ceremonial, excited remarkable enthusiasm for both organ and player.

Rossini wrote—at some time—a bon bon epistle to Liszt, the prince of pianists, as very dear Abbe, colleague and friend, stuffed with sugary compliments to Mons. Abbe in exalted style.

Elwrest's first volume of choice musical works is prefaced with melodies for voice, piano and three vocal parts, *en grand tenue*.

Derckumm a distinguished violinist and Hiller—pianist, opened Cologne's winter season Oct. 16th, with classical performance.

All Germania's cities teem with concerts just now. At Frankfurt *sur Maine*, the season opened with a Beethoven symphony, at Kharl Muller's concerts, in which Mlle. Perl, Mme. Thern, Willy and Louis Thern from Pesth, distinguished themselves as pianists. Chamber music also began there in abundant flow.

At Berlin they propose for choral work, Hiller's "Taking of Jerusalem," "Samson," and Giell's new mass.

Vienna is to have a new opera by Adelburg on "Wallenstein."

Great reports come from Madrid, of Fraschini, Carlotta Marchisio, Storti, and Bassini in "La Forzadel Destino." Fraschini being allowed immense ovations on his *aboard*. In "Saffo," that beautiful voiced but ugly faced donna—Borghie-Mamo—had like honor, and Naudin, Barbara Marchisio and Varvaro, the baritone, were tumultuously applauded. *On dit* Sonieri divided with Biancolini lavish plaudits for their "Romeo et Juliet," from that uproarious operatic public.

Le Menestrel gives Pacini elaborate honor in a feuilleton by Arthur Pongin, with a letter from Rossini to back it. It describes the re-opening of le Comique Napoleon popular concerts as a true solemnity, and that of des Champs-Elysees d' liver as most fortunate. It also praises the chorus at St. Sulpice for their performance at Thouvenel's funeral, in decided terms.

Pio Nono coaxes Rossini to permit his several compositions in that potentate's service. Rossini asked too much for Parisian churches to pay.

"Zampa" is reported as very successful at Vienna's court opera, with Rignio as "Zampa" and Miles. Kraul and Bettelheim to aid him, besides other good ability.

Niemann and Lucca made a hit in "Fra Diavolo" at Berlin's court opera.

Mlle. 'Mallinger' is reported as immense in "Norma" at Munich, having youth, grace, beauty, a brilliant and powerful voice and remarkable dramatic excellence.

Leipzig's Euterpe concerts began October 30th with Gluck's "Orfeo," in which Mmes. Schreck and Blume-Santer appeared. Their winter programme included Beethoven's 9th Symphony. The Gewandhaus concerts began October 18th with Beethoven's 7th Symphony, and miscellaneous selections to make it popular.

Moscow's "Conservatoire," favored by the Grand Duchess Helene's patronage, intends great deeds this season with the professional staff we have already stated.

Auber's perennial opera—"Masaniello" would see to have transported Brussels recently, to Naples, by its magic performance in that city's opera.

"Le Petit Journal" gets off a quiz upon a new opera by Richard Wagner, especial friend to Bavaria's King, with all possible *vrai semblance* to reality and sober fact.

Mapleson gave an Italian Opera season, in London, for two weeks only, in which he removed all the proscenium boxes, commencing with "Faust," on November 8d, followed by "Norma" and "Der Freischütz," with all his great "star" company, and on November 14th, gave "Don Giovanni" for a matinee, at five to ten and a half shillings admission fee.

Alfred Mellon simultaneously announced his last week but three, with a "Der Freischütz" selection, and the Coldstream Guard's Band.

The Crystal Palace, Sydenham—gave on November 8d a matinee promenade—half a crown-admission—with Lablache, Sinico, Foli, Tom Rohler and their choir, to make a sensation in that same old style they work so well.

The London *Musical World's* Paris correspondence notices rumors about "Strnensee," at "Les Italiens," with Rossi in choice Italian, with hints that Bagier squints hard at "Egmont," and suggests that La Grua's illness made "Crispino's" great success very pleasant to his pocket nerve. He asserts that five hundred choristers will be engaged to sing "The Huntsmen Chorus" in *Der Freischütz* at "Le Lyrique," and the "Wolf's Glen" will be marvellously diabolical, while Michot will do Max's difficult role. He also reports that De Murska has turned the public head at Vienna by her "Denorah" and "Lucia." He deems that epistle from Rossini to Liszt, without date, to be a joke or Parisian canard—sell.

Miss Fanny Jarvis—a new pianist—made a hit in Mellon's Promenade Concerts, with Thalberg's fantasia on "L'Elisire d'Amare," and Mendelssohn's "Capriccio," in F sharp minor, by her exquisitely delicate touch, scarcely equalled taste and expression, and most admirable phrasing, so great as to almost efface all previous debuts in that speciality of pianism.

Charles Halle commenced his ninth series of twenty concerts at Manchester, October 25th, with eighty in band, and was greeted with a grand ovation. His pianism and the orchestral performance excited immense enthusiasm, which Santley's vocalization but increased, especially for "O ruddier than the Cherry," his pet song.

Ransford's Ballad Concert prospered at St. James' Hall.

Reichardt is again requested largely in England, and the Most Noble, the Marchioness of Downshire gave a grand concert near Wokingham, Oct. 30th with Fiorentini, wife to Bottesini, a vocalist not highly estimated here, Rose Hersee, Foli, Agnesi, Ciabatta, Mlle. Arditi, Piotti, and fashionable amateur talent in Lady Alice Hill, Miss Codrington, M'me. Arditi, Merry, Wade, Thorley and some amateur choristers to back them up in *ensembles*. Lady Downshire is recorded as most successful in pianism there, and £100—net—were realized for charity.

Old York, too, had a musical fete, in which

Dr. Sparks of Leeds astonished old Yorkshire with fine organism.

The London *World's* musical correspondence from Cologne favors largely the first concert of this season there, and especially Professor Derkum's music there launched, while he propounds F. Hiller as marvellous in invention and skill in piano-forte playing.

Dr. Chipp, now organist at Edinburg's "St. Paul's" church, has been presented with one hundred guineas in a purse by his old friends at Belfast, in sweet old Ireland.

Schalager who directs Saltzburg's "Mozart-eum," tried in a concert there recently two acts of his new opera, called "Heinrich and Ilse," with such favorable result to gain him a laurel wreath from the "Singaca demie," and band employed. Among the soloists in that undress opera, the Countess Von Gatterburg or Ilse, especially distinguished herself and two more—last acts—followed that success, of course.

Pesth's conservatoire has showered honors around upon all who took part in its 25th anniversary performance.

We find in the London *Musical World* of November 3d seven columns respecting Norwich's musical festival which commenced Oct. 29th, and even that spread of type did not exhaust that ample subject, but the new cantata by Professor Benedict was cut down at its close to six lines of general notice, as being equal in success to any previous work by him, and in many respects superior, a grand ovation to him resulting from its performance, to attest its high estimation.

That journal's correspondence favors the oratorio and miscellaneous performance generally, and Sullivan's new overture especially, while it hits the Royal party for spoiling half one concert by late arrival.

Sims Reeves would appear to have fought shy there and even dodged "The enemy said" his great point in "Israel," so as to come up fresh in mere concert display, Reeves, we fear, is getting to be rather shaky in his vocal warfare.

Chorley remarks upon the recent Norwich festival, that since its establishment that music meeting has ranked next to Birmingham's triennial, with England's appreciative public, that its direction has ever been liberal and provident of novelty, while he again hits Professor Taylor's empiricism and thanks him for producing Spohr's composition. After reciting the prominent novelties there produced, he prints G. Macfarren's printed reply to his severe strictures upon said Macfarren's tampering with Handel's instrumentation for "Israel in Egypt," in adding modern instruments. That answer is labored and shrewd of fence, but not satisfying Chorley's judgment, he gives it a close, rasping analysis with the conclusion that Macfarren fails to excuse himself of such trifling with a great master's work, because St. Andrew's organ would have, if rightly used, remedied all the defects which Macfarren professes to cure by additional instrumentation. He criticises the performance of that massive choral oratorio, as, on the whole, good, the Norwich chorus being now at its best condition, but the band was less efficient than usual, perhaps, because of its heterogeneous make up. Cummings tried hard to replace Sims Reeves, but Chorley passing him by, reserves all comment upon soloists, even omitting mention of Titiens and Rudersdoff's performance, to praise M'me Drasdil's fine, genuine *contralto* which was generally and justly admired, yet remarking "she has many professional refinements to learn and especially needs to study English pronunciation." He avers Sullivan's "In Memoriam," to be, in some respects, his greatest work and worthy of performance at some royal obsequies. He describes it *con amore*, but hints at too great tendency exhibited there, to reproduce "Suspensions." He also declares that it gives Sullivan the last step to eminence among composers and

long as it takes in performance, it received there, a most attentive heed, with general and enthusiastic applause when finished. He also records triumphs for his pet, in frequent performances of his "Sapphire Necklace," with great estimation, culminating in a blaze of enthusiasm for it when given by Mellon's incomparable band. So was it with his "Orpheus" song, he says, and therefore both composer and his critical patron rejoice greatly. Herr Coenen a young pianist made a great sensation last month at Mellon's concert with Liszt's fantasia upon a Hungarian air, so great indeed as to cause another proof of his exceeding skill being called for by acclamation. He was asked to play Mlle. Kreb's greatest sensation piece—Liszt's fantasia for the left hand alone, which he at once did and so takingly, as to excite an imperative redemand for that also. England's Queen recently patronised Crathie's "Musical Association" which forms that village's Parish Choir, by attendance upon a concert in which they performed to her expressed satisfaction, excellent Scottish music. That association is made up by amateurs—sons and daughters of farmers and cotters—who desire musical improvement.

Ransford's Ballad Concert at St. James' Hall was so great a musical and financial success that competition in that line breaks out all over England with vein.

Chorley denounces into the wrangles about great organs in England, such as Birmingham, York and Leeds, with comment upon the small results for lavish outlay as wasted strength, and then praises "St. Sulpice" and "St. Eutache," with reservation of dissent from French taste in tone, and softening remark that French taste can be satisfied without perpetual discord and wrangling. Then he gives a beseeching note from some anxious organ fancier for his protest against cutting down the scheme formed by Dr. Gauntlett for the grand organ at Christ Church—Newgate—with comment that he learns it will not be completed upon his plan, but a reconstructed and completely altered one. He positively declines to protest against this vandalism as requested, having no stomach for more quarrels like those he passed through in years past, in relation to his expressed opinions upon such matters.

Rouen follows suit with other European cities in establishing a conservatoire, under Mereaux and Malliot's direction to promote which end Malliot published, a most elaborate brochure in "Le Menestrel."

That journal criticises the performance of Rossini's "Otello," at "Les Italiens" quite elaborately, with fair praise to Pancani for evident improvement by recent experience, although remarking that his voice did not always second good intentions—probably in striving for high C sharp—in happy moments he was greatly applauded. La Grua rallied in second and third acts so as triumph in Desdemona's special opportunities, gaining from that critic the award of exquisite art and expression in the Willow Song and Prayer. He liked better Desdemona's *mazza voce* singing than Norma's grand passion as given by her.

Louis Napoleon and wife assisted upon Adeline Patti's "Annetta," when "Crispino" was performed to benefit sufferers by floods.

The anxiously expected ballet "La Source," has finally attained its full rehearsal at "L'Academie." So all Paris exults in hope.

Le Menestrel, noting Max Maretzek's brilliant commencement of his operatic campaign at Brooklyn, styles him, quaintly, "le directeur incendie de New York."

The Riching's company were last heard of in Virginia, where their versions of English opera pleased immensely.

New Orleans writers make loud report of the Strakosch company in their St. Charles' Theatre—very loud indeed.